



MUSEUM NEWS

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

SUMMER 1960

NEW ACCESSIONS

This Museum is known and loved by its own community for its active program of art and music education for all, its exhibitions and concerts, and for its collections.

But in the world beyond our own community this Museum has gained international fame and respect because of the quality of the art it possesses. No matter how attractive the building, how skilful the interpretation of its contents, the basis of any great art museum is its art.

This issue of the *Museum News* is devoted to newly acquired works of art — a small selection from hundreds of acquisitions made in the past five years.

The collections of this Museum have grown rapidly in the last two decades. In one field alone, that of European paintings, the size of the collection has more than doubled since publication of the Catalogue of European Paintings in 1939. The growth in American paintings has been almost as great, and in that of European decorative arts it has been considerably more.

Since recent issues of this publication have featured paintings acquired since 1939, the present issue emphasizes the decorative arts — those objects which add a rich third dimension to our galleries. Objects are often more evocative of their age and country than great masterpieces of paintings which transcend time and geography.

Otto Wittmann, Director

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SUMMER 1960 *New Series: Volume 3, Number 3*

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COVER: *Detail, Plate from the Swan Service, Meissen, 1737-1741. Gift of Edward Drummond Libbey, 1956.*

BACK COVER: *Stained Glass Roundel. The Prodigal Son Gambling with Courtesans. Flemish. About 1540. Diameter: 10⁵/₈ inches. Gift of Rosenberg & Stiebel, Inc., 1957.*



Meissen's pre-eminence in the porcelain art, so characteristic of 18th century Europe, was substantially due to the brilliance of J. J. Kandler, the modeller who created the celebrated *Swan Service*, from which these pieces come. This vast set of some 1900 objects was made from 1737 to 1741 for Count Bruhl, prime minister of Saxony, in whose family it remained until after 1945. A masterpiece of Meissen porcelain, this centerpiece by J. F. Eberlein is in the form of a nereid, or mermaid, carrying a scallop shell. The plates are remarkable for their subtle swan reliefs, from which the service takes its name.

Nereid Centerpiece, height: 9 inches. Plate (one of two shown), diameter: 13½ inches. Gift of Edward Drummond Libbey, 1956.





"Tleson, son of Nearchos made me" reads the inscription in beautiful archaic lettering on the side of this Greek black-figured kylix. Besides making the ware itself, it is also possible that Tleson painted its decoration. Inside, in the center, is a roundel of Theseus and the Minotaur which helps date the piece to about 550 B.C. Theseus was an Athenian folk-hero especially popular after the overthrow of the tyrant Peisistratos in 560. The Greeks mixed their wine with water and thus could appreciate the painter's artistry while drinking. The kylix is 9½ inches in diameter and is the gift of Edward Drummond Libbey.



Detail: *Theseus and the Minotaur*.
From the kylix by the Tleson
Painter.



Greek vases were decorative and useful. This three-handled container, or hydria, was a water jar. Painted about 525 B.C. by the Antimenes Painter, Grecian gods and goddesses move in procession across its widest part. The silhouetted Apollo, Leto, Hermes, Artemis, and Poseidon are painted in the black-figure style, a scheme devised to emphasize form on the curved wall. Details are engraved into the surface through the shiny, black glaze. Above the chief illustration, Herakles wrestles the Nemean Lion. Height: 19¾ inches. Gift of Florence Scott Libbey, 1956.



LUCA SIGNORELLI.
Study of Nude Figures. Oil
on panel. 27 $\frac{1}{4}$ x16 $\frac{1}{4}$ inches.
Gift of Edward Drummond
Libbey, 1955.

Suggesting interrupted dancers in slow tempo, these lyrical figures by Luca Signorelli (1441-1523) handsomely represent the Italian Renaissance preoccupation with vigorous portrayals of the human figure. The new Humanism of the Renaissance looked back to the art of Greece and Rome for its inspiration in the painting of nude figures. With this inspiration dominating his thought, the artist of these panels rendered virile, muscular figures in a manner compatible with a new appreciation of the dignity of man and scientific anatomical knowledge.

Although not seen in their original context (the panels formed part of a dismembered altarpiece painted in 1498 for the Bicchi Chapel, Sant'Agostino, Siena), the paintings remain complete as works of art independent in beauty



LUCA SIGNORELLI.
Study of Nude Figures. Oil
on panel 26 $\frac{3}{4}$ x16 $\frac{1}{2}$ inches.
Gift of Edward Drummond
Libbey, 1955.

and meaning from any more complex arrangement. The subject of the altarpiece is believed to have been the Baptism of Christ, and the two panels illustrated on these pages were grouped as subsidiary elements in the larger composition. The landscape by a lake in the right hand panel and the bathing preparations of the figures in the left hand panel could certainly relate to the sacrament of baptism.

As a master artist of the Renaissance, Signorelli has few peers. As an innovator in rendering human form and combining it in an atmosphere of depth, perspective, and foreshortened reality, Signorelli has no equal. These panels illustrate Signorelli's mastery of Renaissance ideals. They are among the greatest treasures to come to this Museum in recent decades.



The reputation and influence of the Renaissance sculptor, Giovanni da Bologna (1529-1608), were especially fostered by his fine, small bronze statuettes. These sculptures, occasionally variants of larger marble works, were intended for intimate inspection or appreciation. An allegorical figure, *Architecture*, was executed about 1570-1580 while the expatriate Flemish artist served the Medici princes of Florence. Holding the attributes of the architectural profession in her hand (square, compass, and angle protractor), the elongated figure is a supreme concept of mannered repose and elegance. Height: 13 $\frac{7}{8}$ inches. Gift of Edward Drummond Libbey, 1958.



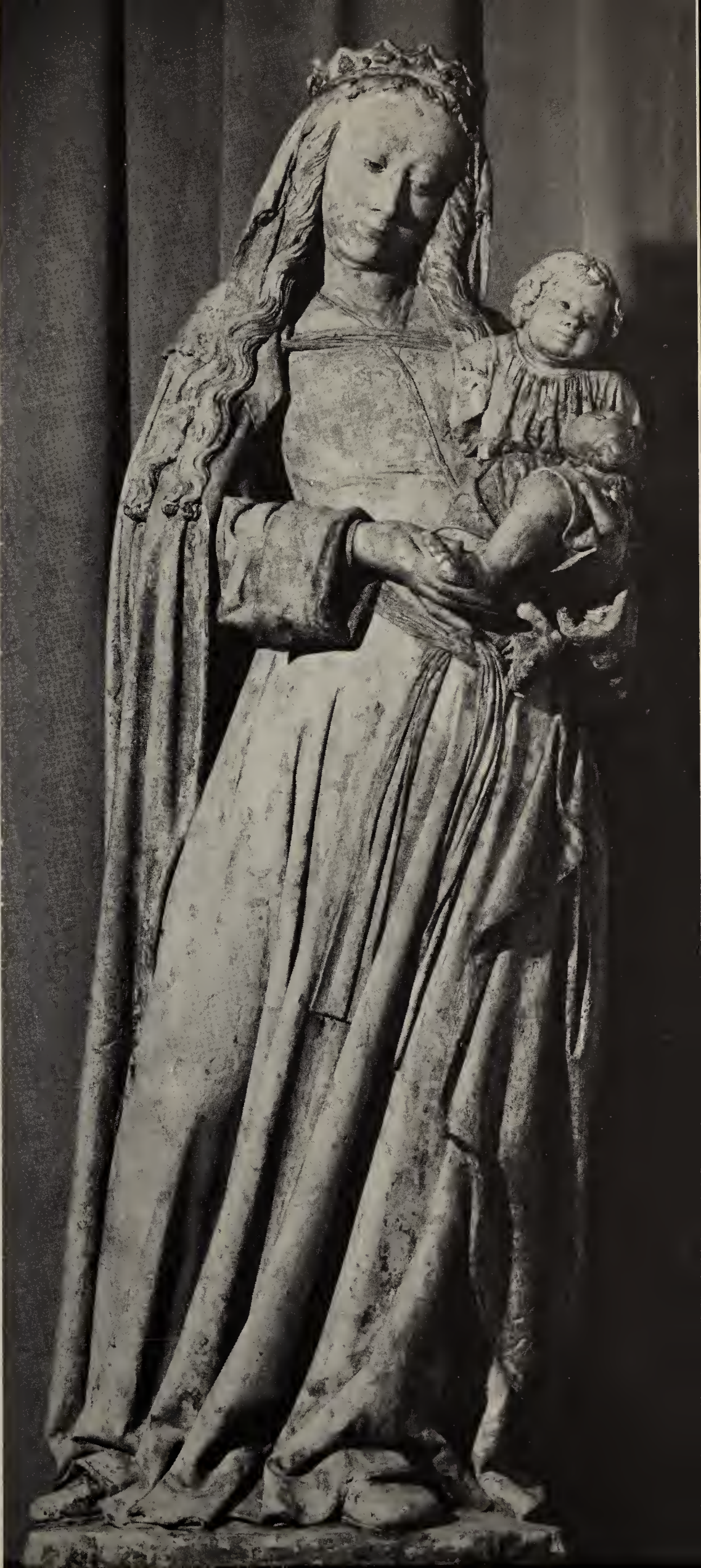
This small silver-gilt cup, only $3\frac{3}{4}$ inches high, reveals a surprising amount of information about where and when it was made. On the bottom is a mark that tells us the cup was made in Augsburg, Germany, shortly before 1600. The mark is a stylized pine cone which indicates the importance the south Germans attached to their forests. The sides of the cup are decorated with ornamental engravings and scenes in high relief of a boar and bear hunt, a favorite pastime of the German nobility during the Renaissance. The lively, spirited modelling skilfully carries the eye around the cup. The scroll at the bottom, inhabited with boars and hounds giving chase, provides a delightful commentary on the scenes represented above it.



The richly engraved silver-gilt chalice and paten, gifts of Edward Drummond Libbey, are sumptuous examples of the art of the medieval goldsmith. They bear the mark of the Sardinian town of Alghero that was settled by Spanish colonists in 1354. Alghero kept intimate ties with Spain, and these vessels are in the Catalonian style of about 1400. The chalice's enamels, including St. Francis Receiving the Stigmata and various Franciscan saints, suggest that both pieces were made for the Franciscans of Alghero, whose Gothic church and cloister still stand. Height of chalice: 14 inches. Diameter of paten: 11 inches..



In the late 15th and early 16th centuries the Province of Champagne in northeastern France saw the development of a remarkable school of late Gothic sculpture, called the School of Troyes, after the capital of the region. This brief, but brilliant period was unfortunately cut short by the spread of the Italian Renaissance into France. This limestone *Virgin and Child*, a gift of Edward Drummond Libbey, stands 59 inches high and is a superior example of the School, retaining substantial traces of its original paint. The sculptors of Champagne are known for their ability to fuse the romanticism inherent in the graceful sweep of the Gothic style with the realism appropriate to an awakening interest in the natural world. The pose of the Virgin is the typical Gothic S-curve, but the face itself is that of a shrewd, sturdy peasant; the child she holds is timeless in its roguishness.





Among the finest Flemish paintings to come to America in many years, these panels combine the refinement of execution and color with the delicate psychology and emotional expression of Gerard David. He was the last great artist of the Northern Renaissance that included such masters as the van Eyck brothers, Rogier van der Weyden, and Hans Memling, David's master.

These scenes represent the best known miracles of the great Franciscan preacher, who was born in Lisbon into a powerful and wealthy family and who gave up his heritage for a strife-filled life of evangelical and missionary work. He died at Padua, Italy, in 1251, canonization taking place only one year later.



GERARD DAVID. *Three Miracles of St. Anthony of Padua: The Drowned Child Restored to Life. The Mule Kneeling before the Host. St. Anthony Preaching to the Fishes.* Oil on panel. 21-11/16 x 12-7/8 inches; 22-7/16 x 13-3/8 inches; 21-7/8 x 12-13/16 inches. Gift of Edward Drummond Libbey, 1959.

Originally, our panels formed part of the St. Anne altarpiece of 1499-1521, whose known history begins in Spain in the collection of Cardinal Despuig, Archbishop of Valencia. After his death in 1813, the altarpiece remained on Mallorca with his descendants until acquired by a Belgian collector in the 1860's. In 1902 the St. Anthony series and three matching panels of the Miracles of St. Nicolas were acquired by Lord Wantage in England. The three large center panels of the altarpiece are in the National Gallery, Washington, D. C. As the panels are well known and have been frequently published and widely exhibited, the Museum is especially fortunate to obtain major paintings of this beauty, quality and rarity.



The Flemish artist Isaak van Oosten received his training as a craftsman from Jan Brueghel the Elder, and as a result his work is often confused with the master he copied. *The Garden of Eden*, one of the few paintings signed by van Oosten, is a whimsical scene reflecting the stylistic character of Brueghel. The great interest in detail and alternating areas of coloring are typically Flemish.



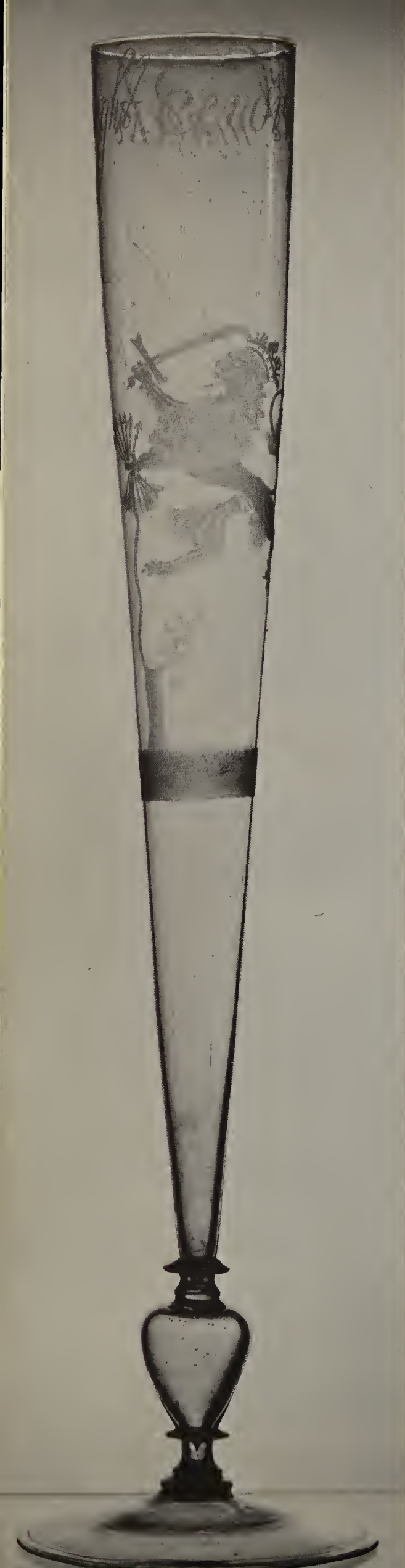
Detail from *The Garden of Eden* by Isaak van Oosten. Oil on canvas. 22 $\frac{3}{4}$ x34 $\frac{3}{4}$ inches. Gift of Edward Drummond Libbey, 1959.



This porcelain bowl, the gift of Florence Scott Libbey, was made about 1600 in China during the Wan-Li Period. The silver mounts, probably German, indicate that the bowl was made for export to Europe. Favorite subjects during the Wan-Li period were the figures, flowers and birds which appear on our bowl in delicate underglaze blue. The bowl is $7\frac{3}{8}$ inches in diameter.

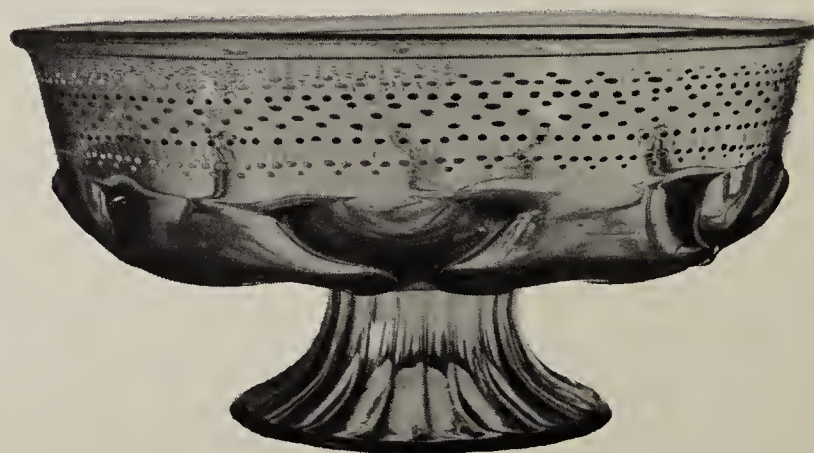
One of five such examples known, this rare Elizabethan draw-leaf table, $92\frac{1}{2}$ inches long, is made of oak with contrasting inlays. The bold carving of the bulbous legs and architectural character of the ornament suggest by their quality a London maker and a date near 1600. The table is the gift of Florence Scott Libbey. The large glass bowl is also English, about 1680.





Among Venice's greatest attainments in glass-making was the celebrated *cristallo*, or clear glass, exported to every part of Europe and the Mediterranean world during the Renaissance. This large bowl, embellished with shaped and gilded ribs, is set off with a broad band of gold scale ornament enriched with colored enamel dots, a characteristic Venetian decoration of about 1500.

In the 16th century, Venetian craftsmen slowly found their way to other parts of Europe and the glasshouses they established developed Venetian forms according to local tastes and customs. The tall, elegant flute was a wine glass shape especially favored in Holland. This superb example of about 1655-75 is known as an *Orange flute* from the diamond-point engravings of an orange tree sending up a new shoot, Dutch Lion, and motto *Eendraght maeckt maght* ("Strength in Unity"), emblems of Holland and the House of Orange. Both glasses are the gift of Edward Drummond Libbey. Bowl: height $5\frac{5}{8}$ inches, diameter $11\frac{1}{4}$ inches. Flute glass: height $17\frac{3}{8}$ inches.





EMANUEL DE WITTE. *Interior of an Amsterdam Church*. Oil on canvas. $21\frac{7}{8} \times 18\frac{3}{4}$ inches. Gift of Edward Drummond Libbey, 1958.

Like many artists of 17th century Holland, Emanuel de Witte was a specialist, and his name was synonymous with the luminous interiors of great Gothic churches. *Interior of an Amsterdam Church* is based on the interior of the Oude Kerk in Amsterdam. Research indicates, however, that despite this suggestion of model, de Witte took the elements he saw and made his own variation.

Also interested in the dramatic effects of lighting, Rembrandt Van Rijn (1606-1669) etched the very rare *Portrait of Jan Lutma* ($7\frac{3}{4} \times 5\frac{13}{16}$ inches; dated 1656; first state). It possesses a soft quality which adds a gentle touch to Jan Lutma the Elder (1584-1669), famous silversmith and sculptor. Shoemaker Fund, 1957.





Fifty-five pieces of choice American glass, acquired by the Museum in 1959, are the gift of Edward Drummond Libbey. An especially handsome, decorative idiom in glass known as the "lily pad" originally occurred on South Jersey-type examples and spread in the early 19th century throughout the eastern United States. The footed bowl and pitcher, each made in the early years of the 19th century, are the largest known "lily pad" pieces of their type. Other examples in this acquisition such as the green Stiegel-type bowl (about 1767-1774) and the decanter, attributed to the Amelung factory, enrich a gallery of American glass already well-known for its completeness and rarities. Center, an engraved footed bowl probably made in Pittsburgh about 1825-1840 indicates Irish influence in shape and decoration. Square decanters were among the first pieces of blown, three-mould glass. Deep purple in color, this rare article is attributed to the Marlboro Street Glass Works, Keene, New Hampshire. Early 19th century Ohio glass houses produced pieces of great beauty and simple lines. Attributed to Zanesville, the bottle at right was blown in a 24-rib mould.



The subdued *Portrait of Francisca Paim da Terra Brum da Silveira*, oil on canvas, 40½ x 30 inches, was painted by William Morris Hunt in 1858. Hunt began the portrait of the widowed noblewoman while visiting friends in the Portuguese-owned Azores Islands. This cosmopolitan and influential artist encouraged acceptance of French painting in America, especially the Barbizon School.



John J. Audubon (1785-1851) recorded with keen eye and scientific exactness varieties of American birds. A host of subscribers endorsed his "elephant folio" edition of *Birds of America*, a collection of hand-colored aquatint engravings that included the handsome *Whooping Crane*. Printed in 1834 by Robert Havell, London, it measures 38 x 26 inches. Gift of an Anonymous Donor, 1958.



This nearly life-size, polychrome limestone relief is from the tomb of Ment-em-het, a high political and religious official of Dynasty XXV (712-663 B.C.) who stimulated a renaissance in Egyptian art by encouraging artists to emulate their predecessors. This piece, given by Edward Drummond Libbey, is in the style of Dynasty XIX (1350-1200 B.C.) and reveals the organized pattern and subtle modelling characteristic of the best Egyptian art.



This 5¾ inch double-spouted earthenware jar was made about 500-600 A.D. in the Nazca Valley in Peru. It is painted in brown and yellow on light buff. Gift of Mr. & Mrs. John D. Biggers, 1958.



Henry Moore ranks as one of Britain's greatest sculptors. He is deeply interested in natural forms such as pebbles, bones, shells and other sea shore objects which reflect the passage of time. *Reclining Figure (External Form)* (bronze; length 84 inches) by Henry Moore is a highly abstracted interpretation of the human form executed in 1953-1954. As part of a series of increasingly abstract studies it has ceased to directly mirror the original figure and now possesses "the mysterious fascination of caves in hillsides and cliffs." Based on a lifetime of study, this monumental figure represents pure sculptural forms. Moore plays the weathered exterior against the dark interior. Moore is well-known for his interest in monumental size and open spaces. He feels that "through associations in past experience rounded forms convey an idea of fruitfulness and maturity". Therefore, his sculpture contains the growing feeling of an object shaped, not by human hands, but by the winds, the rains, and the ocean. Gift of Edward Drummond Libbey, 1958.



"A statue of Kuan-yin made by Lo Ssu-Yung. 14th day, 3rd month, 2nd year of Wu P'ing," reads the inscription on the base of this gilt bronze statue. The date is equivalent to 571 A.D., but the style of the figure suggests it was actually made some 50 years earlier than it was inscribed when placed in a tomb. The gesture of the hands appropriately symbolizes protection and charity, while the flames and honeysuckle on the halo signify divinity. A gift of Edward Drummond Libbey, the statue is unusually large—23 inches high—and is remarkable for its elegantly stylized draperies and strong contrast of patterns.

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